

Mixing Two Cultures: Nordic Interior Design Style Integrated into Israel



Salminen, Viivi
Master Thesis 2019
Aalto University School of Arts, Design and Architecture
Product and Spatial Design
Advisor and supervisor: Pentti Kareoja

Tekijä: Viivi Salminen

Työn nimi: Mixing Two Cultures: Nordic Interior Design Style Integrated into Israel

Laitos: Muotoilun laitos

Koulutusohjelma: Product and Spatial Design

Vuosi: 2019

Sivumäärä: 38

Kieli: Englanti

Tiivistelmä

Opinnäytetyö aiheena on miten pohjoismainen sisustustyyli voidaan yhdistää israelilaiseen sisustustyyliin. Opinnäytetyön päätavoitteena on selvittää miten pohjoismainen sisustustyyli voidaan yhdistää Israeliin, jossa eri kulttuurit ovat sekoittuneet keskenään. Lisäksi tavoitteena on tutustua tarkemmin israelilaiseen asuntoarkkitehtuurityylin historiaan sekä sisustustyyliin ja tuoda nämä esille opinnäytetyössä. Opinnäytetyö sisältää myös tilasuunnitelman olemassa olevaan uuteen asuntoon, joka sijaitsee Jaffassa Israelissa. Projekti on itsenäinen työ, jossa ei ole asiakasta tai yritystä mukana. Tilasuunnitelmaan pyritään poimimaan sekä pohjoismaisesta että israelilaisesta sisustustyyleistä keskeisimmät elementit joita hyödynnetään kohdeasunnossa. Opinnäytetyön tilasuunnitelmassa keskitytään tilaratkaisuihin, standardimitoitukseen, materiaaleihin, värisävyihin ja huonekaluvalintoihin.

Opinnäytetyön lähteet koostuvat pääosin kirjallisuudesta ja lehdistä löytyneestä aineistosta. Kirjallisuuden avulla on pyritty selvittämään Suomen ja Israelin asuntoarkkitehtuurin taustoja ja historiaa sekä tietoa pohjoismaisesta ja israelilaisesta sisustustyylistä. Asuntoarkkitehtuurin historiassa keskitytään vertailemaan 1920- ja 1930-luvun Suomen ja Israelin rakennushistoriaa. Sisustustyylien vertailuun on käytetty kuvia nykyajan asunnoista, koska israelilaisesta sisustustyylistä ei löytynyt aineistoa aiemmilta vuosikymmeniltä.

Tutkimuksessa ilmenee miten Suomen ja Israelin yhteiskunnallinen tilanne 1920- ja 1930-luvulla vaikuttivat asuntoarkkitehtuurin tyyliin. Lisäksi molempien kulttuurien asuntojen vertailussa kuvista nousee esille samankaltaisuudet ja eroavaisuudet sisustustyyliensä sekä miten maantieteellinen sijainti on vaikuttanut asuntoarkkitehtuuriin.

Avainsanat: Pohjoismainen sisustustyyli, israelilainen sisustustyyli, klassismi, eklektinen tyyli, funktionalismi.

Author: Viivi Salminen

Title of thesis: Mixing Two Cultures: Nordic Interior Design Style Integrated into Israel

Department: Department of Design

Degree programme: Product and Spatial Design

Year: 2019

Number of pages: 38

Language: Englanti

Abstract

The topic of the thesis is how the Nordic interior design style can be integrated with the Israeli interior design style. The main objective of the thesis is to find out how the Nordic interior design style can be integrated into Israel, where different cultures have mixed together. In addition, the aim is to more closely explore the Israeli interior design style and the history of Israeli residential architecture and to discuss these in the thesis. The thesis also includes a space plan for an existing new apartment located in Jaffa in Israel. The project is an independent work which does not involve a client or a company. The interior design plan for the target apartment seeks to highlight the most essential elements of both the Nordic and Israeli interior design styles. The interior design plan of the thesis focuses on room layout, standard dimensioning, materials, colors and furniture choices.

The references for the thesis consist mainly of literature and magazines. Literature has been used to explore the backgrounds and history of Finnish and Israeli residential architecture and facts about the Nordic and Israeli interior design styles. The history of residential architecture focuses on comparing the construction history of Finland and Israel in the 1920s and 1930s, since both countries experienced many societal changes during the same period. The pictures of modern homes were chosen for the comparison of the interior design styles because no material was found about Israeli décor from the previous decades.

The study reveals how Finland and Israel underwent many societal changes that had an influence on the styles of residential architecture in 1920s and 1930s. In addition, comparison of the Finnish and Israeli residences reveals the similarities and differences in the interior design styles in both cultures and the influence geographical location had on their architecture.

Keywords: Nordic interior design style, Israel interior design style, classicism, eclectic style, functionalism.

Contents

1. Introduction	9
2. Residential Culture in Finland and Israel	11
1920s Classicism in Finland and Eclectic Style in Israel.....	11
1930s Functionalism in Finland and International Style in Israel	15
3. The Spatial Architecture and Interior Design Style of Finnish and Israeli Apartments	18
The Influence of Geographical Location on Architecture	18
The Division of the Apartment and the Function of the Spaces	19
Interior Design Style in Finland and Israel	21
4. Interior Design – A home on Namal Yafo Street 4	25
Concept	27
5. Conclusions	37
Reference List.....	39
Web Sources	39
Picture Sources	40

1. Introduction

The topic of my thesis is how the Nordic interior design style can be integrated with the Israeli interior design style. During my student exchange and internship in Israel, I became interested in combining interior design styles from the two different cultures. The Nordic interior design style is usually defined as clear, harmonious and timeless. Israel has a very old and multistage history where different cultures have intermingled which likely has had an effect on the residential culture and home décor of Israel.

In this thesis, I will reflect on how I can use my Nordic design skills and style so that the outcome of my design is distinctive and international. In addition, I will study how to create a sustainable, harmonious and functional interior design plan combining two different cultures. My personal design style has not yet fully evolved. Generally described, my style is Nordic, because during my life I have embraced the Finnish culture of both my home and my education. The studies in my field have given me the basis for my future profession, but I believe that over time and through practice and work experience, my style will become clearer. Of the Nordic designers, I am inspired by the buildings and interiors designed by Alvar Aalto, as he has designed delicately timeless and functional entities where different materials are in harmony with each other while creating interesting contrasts.

The main objective of the thesis is to find out how the Nordic interior design style can be integrated into Israel, where different cultures have mixed together. In addition, the aim is to more closely explore the Israeli interior design style and the history of Israeli residential architecture and to discuss these in the thesis. The thesis also includes a space plan for an existing new apartment located in Jaffa in Israel. The project is an independent work which does not involve a client or a company. The interior design plan for the target apartment seeks to highlight the most essential elements of both the Nordic and Israeli interior design styles. By combining interior design styles from these two cultures, the aim is to create a functional, harmonious, aesthetic, cozy and international design.

The references for the thesis consist mainly of literature and magazines. Literature has been used to explore the backgrounds and history of Finnish and Israeli residential architecture and facts about the Nordic and Israeli interior design styles. The history of residential architecture focuses on comparing the construction history of Finland and Israel in the 1920s and 1930s, since both countries experienced many societal changes during the same period. These changes had an impact on the style of residential buildings. After the section on architectural history, modern Finnish and Israeli interior design styles are compared using pictures. The pictures of modern homes were chosen for the comparison of the interior design styles because no material was found about Israeli décor from the previous decades. The interior design plan of the thesis focuses on room layout, standard dimensioning, materials, colors and furniture choices. The plan consists of an analysis of the house, location in the city structure, floor plans, elevation and facade drawings and a 3D spatial.

In addition to the aforementioned materials, an interview and observation were used as

methods for gathering material for the thesis. On November 20th, 2018, Israeli architect Gaby Nussbaum and interior designer Tom Steinfeld were interviewed via e-mail. They answered questions about what the Israeli interior design style is like, what kind of materials Israelis prefer in their homes and whether they are interested in the Nordic interior design style. Finnish and Israeli modern home décor were observed and compared with pictures collected from Avotakka magazines and the website of the Dezeen magazine. For my thesis, I travelled to Israel on February 2nd – 9th 2019 to gather footage of Israeli residential architecture and the house for which I designed the interior. An on-site analysis was conducted of the house, including the street, the surrounding area and other residential houses in the area. During the trip, I visited an architectural archive in Tel Aviv to find more information about the history of Israeli residential architecture and interior design style, but the archive was under renovations. Due to the limited amount of written materials, I also had to rely on online sources, pictures and the observations and the analyses made during the trip.

2. Residential Culture in Finland and Israel

The history of Finnish and Israeli building culture extends very far, and therefore this chapter focuses on comparing Finnish and Israeli residential architecture in the 1920s and 1930s. During these decades, both countries underwent many societal changes that had an influence on the styles of residential architecture. The residential buildings of Finland and Tel Aviv are compared in this chapter. Tel Aviv has been selected for the comparison because it has a wider range of architectural styles than other cities in Israel. In the 1920s, there were trends of classicism in Finland and eclectic style in Israel. Because of the difficult economic situation in Finland, simpler and more modest residential buildings were designed, which was shown for example in plain facades with less use of ornaments and changes in the size of apartments. As Israel's economic situation improved, it was reflected in the eclectic style which was more diverse than classicism, and residential buildings became bigger than before. (Kahri & Pyykönen 1984, 139; Lerer 2013, 10 – 12.)

1930s functionalism in Finland and the international style, which is also known as Bauhaus style in Israel, look quite similar in terms of their style. Both styles have sought inspiration from Europe and Germany. Some differences can be observed in 1930s Finnish and Israeli residential buildings, for example in terms of their structural details and windows. This European architecture style had to be adapted to Israel's hot climate. (Adar 1999-2019; Chernick 2018.)

1920s Classicism in Finland and Eclectic Style in Israel

In Finland, classicism was influenced by Germany even before the 1920s, when modesty and clarity were the main features in the new architecture. These changes made young Finnish architects realize that the Art Nouveau style did not respond to the real situation and the housing problems of the time. (Kahri & Pyykönen 1984, 125.)

After World War I, construction was scarce in Finland and there was a shortage of housing. Only the working class suffered from the housing shortage, although apartments for the middle were also built smaller than before. Due to the difficult economic situation, simpler and more modest construction methods were required and apartments had with lower ceilings were built. In the early 1920s, various cost-saving methods were used in construction, for example red brick was replaced with lime sand brick, which was cheaper and had poorer thermal insulation qualities. In addition, buildings with a storey height of four meters or more were no longer built, as every brick layer added to the cost of construction. (Rakennustieto Oy 2006,52; Standerskjöld 2006, 109.)

The depression ended in the mid-1920s, and in 1926, construction increased rapidly in Finland. In 1928, a total of about 9,500 homes were built Finnish cities. (Rakennustieto Oy 2006, 52.)

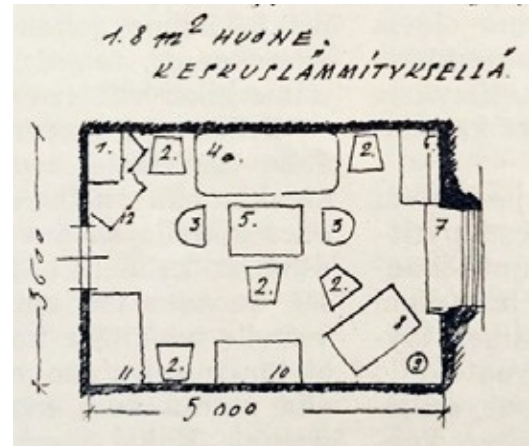
The stylistic reduction of Finnish architecture began in the 1910s and continued in the 1920s during the period of Classicism. The use of historical themes in ornaments decreased and the façade designs were more sophisticated. Façade design was dictated

by façade diagram to create a unified street view (picture 1). (Rakennustieto Oy 2006, 58; Standerskjöld 2006, 98.)

Picture 1.



Picture 4.



The defining characteristic of 1920s classicism was its diverse use of colors. For instance, red, yellow, green and brown were used on plastered surfaces of the façade, but towards the end of the decade, facades were painted in lighter colors (picture 2). For the decoration of the facades of apartment buildings, architects sought inspiration from the classical antiquity. Simple ornaments were used sparingly, their color was lighter or darker than the wall. The themes of the ornaments included medallions, intertwined vines, vases and clams, and they were made of plaster, concrete or stone (picture 3). These ornaments were often placed between first or second floor windows. External doors were framed with wide moldings or pillars, and they were placed in the middle of the facade. (Rakennustieto Oy 2006, 58; Standerskjöld 2006, 98, 100, 112, 115.)

After the war, there were efforts to improve the bad residential conditions of the working class by designing apartment buildings with small apartments. The most common type of apartment was one room with a kitchen (picture 4). The apartments were equipped with water pipes, drains and toilets, but they did not have bathrooms or showers. (Rakennustieto Oy 2006, 66.)



Picture 2 on the left.

Picture 3 on the right.



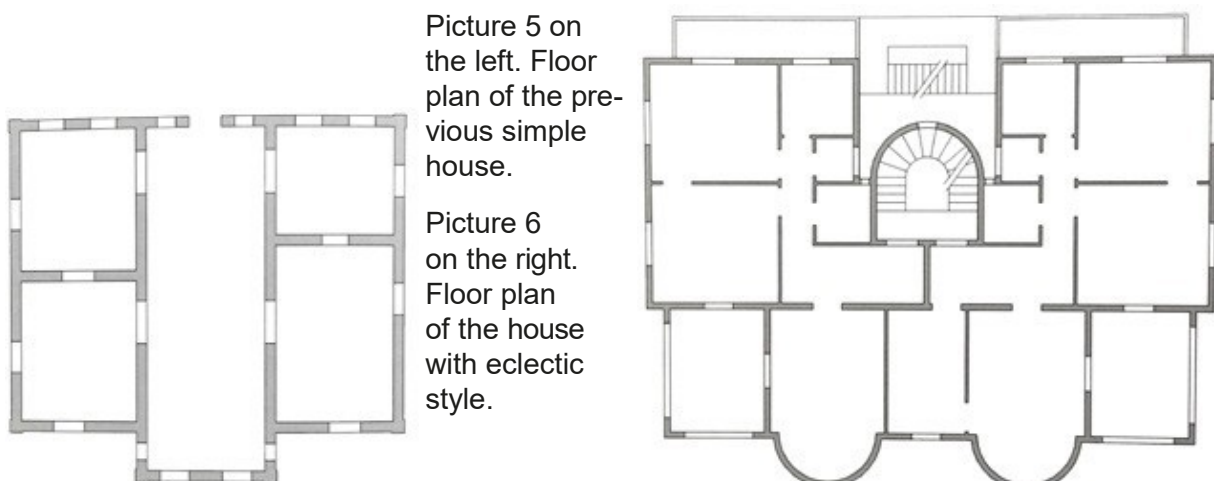
Middle-class apartment buildings were built for example in the Töölö district in Helsinki, and presentability continued to influence their design. Regardless of cardinal directions, one- and two-room flats were usually placed on the street side of buildings, while bigger apartments were often designed to run through the full depth of the building. The buildings had deep frames and the middle of the largest apartments usually featured a windowless hall where a fireplace could be placed. (Rakennustieto Oy 2006, 66.)

In the 1920s, Israel had an architectural trend called the eclectic style. The term eclecticism comes from the Greek word *eklektikos*, which means “to choose the best”. This meant that from the existing styles, architects had to choose the elements which would be used to build something new. (Lerer 2013, 11.)

In the beginning of the 20th century, Jaffa became too crowded for its inhabitants due to the increased waves of Jewish immigration. In addition to the challenging circumstances, bad sanitation and a high cost of living led to some of Jaffa’s Jewish population moving outside of the city and establishing neighborhoods nearby. Founded in 1909, Tel Aviv was one of these neighborhoods, and it differed significantly from the other neighborhoods. The founders of Tel Aviv were middle-class immigrants from Europe and Africa. They intended to create a spacious and safe modern urban quarter, following to the example of Europe. Later on, the other new neighborhoods were merged in to Tel Aviv. (Lerer 2013, 9.)

In the early 1920s, the population of Tel Aviv increased and the city’s economy improved. These positive changes also influenced the city’s architecture. The previous simple and low houses were replaced by three- or four-storey buildings which included both residential and commercial spaces (pictures 5 & 6). In addition to functionality, the aesthetics and innovativeness of a house were considered important in the design. The eclectic style was also used to build a collective identity. Designs were inspired by Middle-Eastern elements such as rounded or pointed arches, Greek or Roman pillars and dome-shaped covers (picture 7). (Lerer 2013, 10 – 12.)

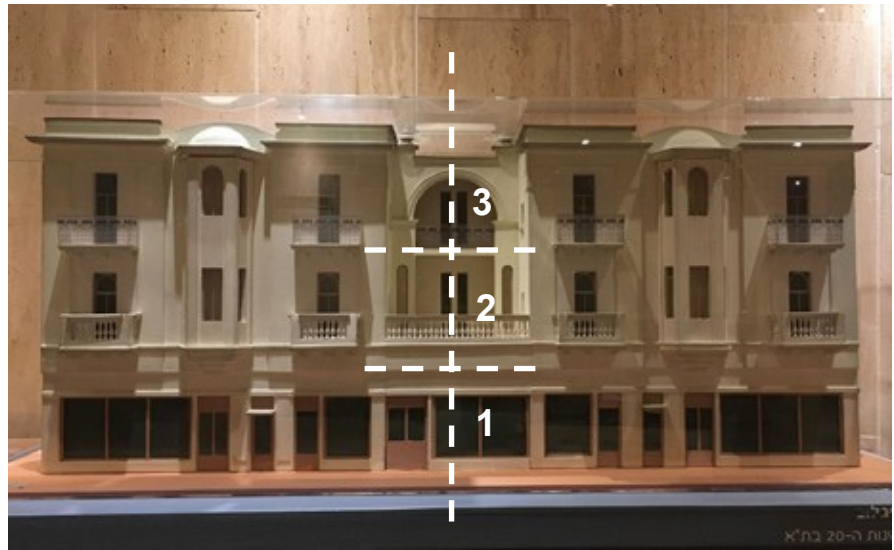
The features of the eclectic style can be observed in structural elements and details. The typical features include symmetrical and informative facades where the different layers of the composition are visible: ground level, residential level and roof. Other typical elements



of the facade include hanging balconies, arches, domes, capitals, cornices, bay windows, corbels and pilasters (picture 8). Recognizable Jewish symbols such as the Star of David and Menorah were also used in stained glass windows and concrete castings of the facade. (Lerer 2013, 12-13.)



Picture 7.



Picture 8. Symmetrical facade with 3 different layers of composition.

In Israel, traditional construction was mainly based on the technology of load-bearing brick walls. This construction method limited the size of doors and windows. In the 1920s, the architects of Tel Aviv were planning to start using a new reinforced concrete technology which had been invented in Europe. This construction method allowed the building of stronger structures and larger openings. However, the architects did not yet have enough practical knowledge of the use of reinforced concrete, and therefore continued to use load-bearing brick walls in their facades. The use of reinforced concrete increased in the 1930s. (Lerer 2013, 12 – 13; Adar 1999-2019.)

In the eclectic style, the architects used a wide range of strong colors on their facades and also created surprising color combinations. The colors were used to highlight the ornaments and to add contrast to the surface of the facade (pictures 9 & 10). (Lerer 2013, 13.)



Picture 9 on the left.



Picture 10 on the right.

1930s Functionalism in Finland and International Style in Israel

The 1929 stock market crash in New York had a negative impact on the Finnish export market, resulting in strict economy measures. As a result of the stock market crash, wages plummeted and unemployment increased. The depression in the construction industry did not end until after the mid-1930s. (Standerskjöld 2008, 13.)

During the economic depression, everything what was thought to be superfluous was removed from building designs. More economical solutions were sought in the design of spaces and material choices. This gradual change started in the 1920s and ended with no decorations used on facades. Most architects felt that buildings needed to be more practical and functional to fulfill their purpose. Architects felt that when the spaces of a building were designed to be functional, the façade automatically became beautiful. This design methodology was called functionalism. Architects were influenced by Central Europe and mainly Germany. In Finland, the theories of functionalism were quickly internalized, but the economic depression delayed their actualization in practice. At the end of the decade, the economic depression ended and functionalism became softer in style. (Standerskjöld 2008, 20, 22-23; Kahri & Pyykönen 1984, 131 – 133.)

During the depression, the key objective was to develop the domestic construction industry, and to that end, architects started to favor Finnish products. Residential construction technologies became more advanced and reinforced concrete was used as a new material. Low apartment buildings and terrace houses were favored as residential buildings. The aim was to orient the buildings according to the cardinal direction to ensure sufficient natural light in the apartments. In addition, the frame depth of the buildings decreased. (Lehtovuori 1999, 48; Rakennustieto Oy 2006, 54; Standerskjöld 2008, 44; Kahri & Pyykönen 1984, 131.)

The facades of apartment buildings became simpler in the 1930s and their ornaments started to gradually disappear (picture 11). New features in the facades included residence-specific balconies, rectangular bays and corner windows (picture 12). (Rakennustieto Oy 2006, 59.)

Picture 11.



Picture 12.

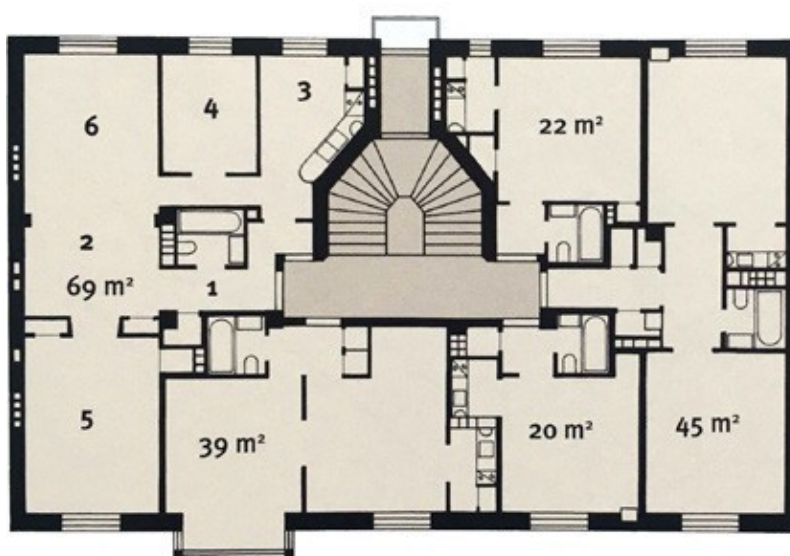


Plastered, light-colored and smooth facades became more common, but dark brick was still used as their building material. A pure white hue of lime or chalk was often used on plastered facades. On a white wall, it was easy to use bright colors to accentuate balcony handrails and external doors, for example. Facades were also often painted with hues of light green, yellow or gray. External walls were decorated with tiles and clinkers. (Stander-skjöld 2008, 34-36.)

According to the ideology of functionalism, the floor plans of apartments had to be designed rationally and as efficiently as possible. It was thought that serial manufacturing would result in affordable, functional and beautiful buildings for everyone. The basis for the design was the need to cater for different living habits regardless the social status. To fulfill these needs, a minimum-sized standard apartment type was designed. The differences between middle-class and working-class apartments disappeared due to the design ideology of functionalism and the general democratization during the following decades. (Heikkinen 1989, 24; Rakennustieto Oy 2006, 66.)

The differences between apartment floor plans in the 1920s and 1930s are minor. In the 1930s, Finns' dream home was an apartment featuring a living room, dining room, bedroom, children's room, bathroom and storages spaces for clothing. In functionalist architecture, the minimum requirements for a family apartment included a kitchen, bedroom and a living room (picture 13). The privacy of the family and its members was emphasized in the design of the apartments. In functionalism, the main principles were brightness, hygiene, the partitioning of space and open spaces. (Heinonen 2007, 194; Rakennustieto Oy 2006, 66.)

Residence-specific balconies in apartment buildings became common in the 1930s. Balconies were small, and they often featured semicircular corners. French balconies were also common. (Rakennustieto Oy 2006, 62.)



Picture 13.

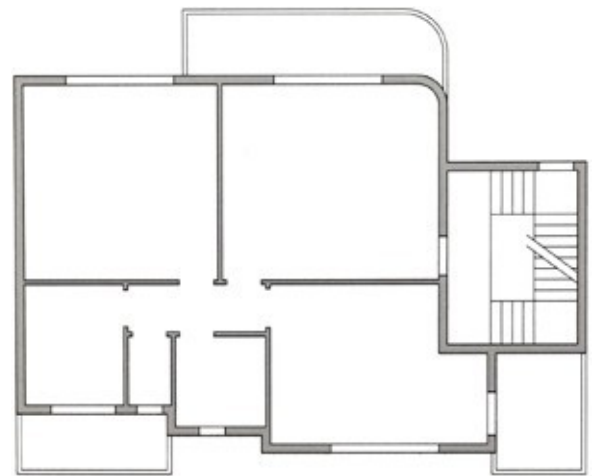
Israel, too, had an era of functionalism called Bauhaus architecture or the international style. In architecture, the social aspects of design and equal residential circumstances were also paid attention to, much like in Finland. When the Nazis closed down the Bauhaus school in 1933, the Jewish architects who studied in the school fled to Israel and took

the modernist style with them. Israel provided the architects with the unique opportunity of designing the new developing city and offering residences and urban amenities to new immigrants from Europe. In addition, the international style was easy to adapt to Israel because it was inexpensive to build without having to use decorative tiles or ornamental plasterwork, and less-specialized craftsmen were able to do the work. (Chernick 2018; Adar 1999-2019.)

In terms of its style, the international style in Israel was quite similar to that in Finland, where architects were influenced by Germany. In the buildings of the style, mainly box-like shapes, right and rounded angles and balconies were used, facades were smooth and ornaments were avoided (picture 14). The aim was to design apartment floor plans that were open and functional (kuva X). (Adar 1999-2019.



Picture 14.



Picture 15.

International style in Israel differed slightly from that in Europe (picture 15). The architects in Tel Aviv had to adapt the international style to the hot Mediterranean climate. Windows were smaller, long and narrow, and the strong design of balconies created a contrast with the geometric shape of the buildings while also providing ventilation to the apartments (picture 16). Unlike in Europe where buildings had slanted roofs, in Israel, roofs were flat and were also used as a place for socializing, as a laundry room and sometimes as a garden (picture 17). (Chernick 2018; Adar 1999-2019.)

Picture 16.



Picture 17.



3. The Spatial Architecture and Interior Design Style of Finnish and Israeli Apartments

In this chapter, I use pictures to examine modern Finnish and Israeli residential buildings and the influence geographical location had on their architecture, material choices and the room division within the apartments. In addition, I compare and analyze the Finnish and Israeli interior design styles based on the pictures. Through this comparison, I aim to identify essential interior design features from both cultures to include in the concept of my interior design plan. I collected material on the Israeli interior design style through an interview, during which Israeli architect Gaby Nussbaum and interior designer Tom Steinfeld answered questions about what the Israeli interior design style is like, what kind of materials Israelis prefer in their homes and whether they are interested in the Nordic interior design style.

The Influence of Geographical Location on Architecture

After World War II, the significance of the space left between buildings was emphasized in Finland because architects wanted apartments to get plenty of fresh air and sunlight. This has remained as a key principle of construction to this day. One of the main themes in Finnish residential construction has been living close to nature. In suburban apartment building blocks, a space left between the buildings has usually been made into a green space which is used as a shared backyard (pictures 18 & 19). There is also often a children's playground in the backyard. (Kallio & Mäkinen 2007, 158, 160.)

Due to the northern climate, thermal insulation must be added to exterior walls, and therefore the thickness of exterior walls in Finland is 50 – 60 centimeters. Concrete or brick is used as construction material for external and internal walls, as these have better fire safety compared to wood. Apartments also have radiators for heating. These are often placed underneath windows to reduce the cold draught. (Neuvonen 2017, 284 – 286; Kahri & Pyykönen 1984, 475.)



Picture 18.



Picture 19.

The aim is to orient buildings favorably, so that apartments get as much natural light as possible throughout the year. Apartments and their windows should mainly face to south for optimal light. Some residential buildings are protected against cold winds for example by locating them so that they are protected by soil formation and vegetation. (Kahri & Pyykönen 1984, 467 – 469.)

As mentioned in the previous chapter, Israel has sought inspiration for its architecture from Europe has and adapted this influence to the country's warm climate. The buildings are placed quite close to each other, leaving space between the buildings for parking lots for vehicles. There are hardly any big courtyards, the fronts of houses feature a garden, trees and a wall separating the residential area from the public street. Residence-specific balconies are not glazed like in Finland, where this has been common practice for new buildings since 1990s. If an apartment is small, its resident might use the balcony as a room by adding wall trellises to it (picture 20). Balconies and facades often have lot of vegetation. The roofs of residential buildings are flat, and they are often used as a garden or a place for social events. Apartments, usually older ones, have smaller windows than those in Finland. Adjustable trellises are often installed outside window to prevent the apartment from heating (picture 21). The most common building materials are concrete and limestone, the thickness of external walls is 30 centimeters and thermal insulation is not used in the walls. Apartments are heated and cooled with an air conditioner. In new buildings, air conditioners are integrated into the walls, while older buildings have air conditioners installed on the facade (picture 20). (Rakennustieto 2006, 222)



Picture 20.



Picture 21.

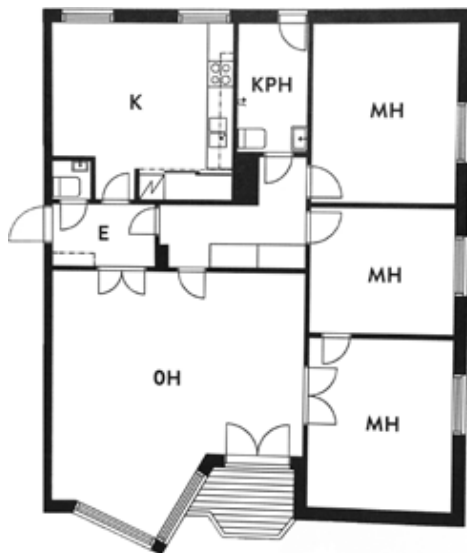
The Division of the Apartment and the Function of the Spaces

The present-day housing model was established in the 1940s and 1950s, and along with it measurement and standard system called the Building Information Foundation Group RTS regulating construction was established. Regardless of the social status of the residents, the ideal family home consisted of a kitchen, living room, bathroom, toilet and one or more bedrooms (picture 22). Despite some change, this housing model has defined residential construction and design to this day. (Kallio 2007, 158, 161; Häggman 2010, 103.)



Picture 22.

Based on the floor plans, room divisions are quite similar in Finland and in Israel. The aim in the design of the apartments has been to place activities for rest and relaxation apart from social spaces, so that they are not in direct contact with each other (pictures 23 & 24). When the floor plans of a Finnish and an Israeli home were compared, some differences



Picture 23.



Picture 24.

could be observed between them. Due to economic reasons, all sanitary fixtures should be placed as close to each other as possible, as has been done in both floor plans (pictures 23 & 24). In Israel, bedrooms often have adjoining bathrooms which might not always be rationally connected to other sanitary fixtures. In Finland, these room-specific bathrooms are not common. In addition, some Finnish homes also feature a sauna in the bathroom. In the 1940s, the building of communal saunas in apartment buildings began, the size of the bathrooms increased in the 1960s, and in the 1970s, the building of saunas in apartments began. (Hautajärvi 2017, 62 – 63; Kallio 2007, 163.)

Finnish apartments feature an entrance hall used for storing outerwear and shoes. A toilet is usually located next to the hallway. In Israel, I noticed that apartments do not have an entrance hall where residents can store their outerwear. Outerwear and shoes are often kept in bedrooms.

In Israel, apartments also have one significant room which, in addition to a communal shelter, cannot be found in Finnish homes. Since 1992, Israeli law has decreed that every apartment should always feature one security room in case of a possible bomb attack. The security room is known as a *mamad*. The mamad replaced the previously used neighborhood underground bunkers and communal shelters. The mamad is built of reinforced concrete and has a blast-resistant steel door and window. The minimum size of the mamad is 13 square meters, the height of the room must be at least 2.5 meters and the thickness of the external walls must be at least 25 cm and that of internal walls 20 cm. The room is often used as an ordinary room such as a bedroom, a children's room or a home office. (Bird-David & Shapiro, 2011; Home front command, n.d.)

Interior Design Style in Finland and Israel

The main feature of the Finnish interior design style is naturalness which can be observed in the favoring of natural materials and in furniture design. Finnish nature with its vast forests and thousands of lakes has inspired designers and artists. A statement by Finnish architect and designer Alvar Aalto from 1928, "beauty is the harmony of purpose and form," is considered one of the precursors to the Nordic modernism. Light has an important role in Nordic interior design because there is less natural light in the Nordic countries in the winter. Due to this, the quality of Nordic light has affected the Finnish interior design style. (Wilhide 2008, 23, 135.)

Neutral, natural light and white hues on the wall and ceiling surfaces are preferred in Finland because they create a spacious feeling and help diffuse the light across a wider area (picture 25). In addition, stronger colors stand out more against a calm background. If colors have been used on the walls, the hue of the color is usually very natural or light. The colors of the floor and ceiling surfaces are often chosen in light shades or in white to create a calm and airy impression (pictures 26 & 27). In decoration, colors and patterns are used mainly on textiles, carpets, decorative items and pieces of art, for example. (Wilhide 2008, 135, 139; Kahri & Pyykönen 1984, 347.)



Picture 25.



Picture 26.



Picture 27.

Wood, especially light in color, has been the most common material in Finnish interior design because it has been easily available, and it has been a natural choice for designers due to the long tradition of woodworking in Finland. Wood has not been used only as a flooring or furniture material, but also for wall paneling, structural components and facades. In addition to wood, stone and ceramic tiles are also favored as a flooring material. (Wilhide 2008, 132, 135, 139.)

The connection to nature in furniture design can be observed in the choice of materials. Finnish homes typically have wooden furniture. Finns often choose familiar Nordic furniture designs which have become classics thanks to their simple, timeless and functional design. These items are easy to combine in many different ways, and they bring flexibility to the interior. For example, the stool designed by Alvar Aalto in 1932 can be used not only as a seat, but also as a side table, and thanks to its stackability it also saves space as required (picture 28). (Wilhide 2008, 132, 140 – 142; Häggman 2010, 141.)



Picture 28.

In Israel, people are interested in the Nordic interior design style. In the interview for the thesis, Israeli architect Gaby Nussbaum and interior designer Tom Steinfeld said that Israel does not have its own interior design style. According to Nussbaum, Israel is a pluralistic society and there is a lot of variation in people's preferences in terms of lifestyle and home decoration. Furthermore, socio-economic status has a great influence on people's lifestyles. Wealthier people are open to new design cultures and are very interested in Nordic design, which has been popular in Israel since the 1970s until today. Steinfeld stated that in Israel, interior designers draw their inspiration from all over the world and actively try to implement it in their projects.

The appreciation of the Nordic interior design style can be seen in the Israeli home. Comparing the pictures, it can be observed that the residents are trying to create a harmonious atmosphere by using clear lines, light colors and natural materials (pictures 29 & 30). Unlike in Finland, people also like to use dark wood in addition to light wood. Ceiling, wall and floor surfaces are usually light-colored. The summer time in Israel is long and the climate is very warm and humid during that time, so preferring light colors instead of strong ones on large surfaces seems like a more natural choice. Large, colored surfaces might create a heavy and stuffy feeling. In Israel, colors are used on textiles, furniture, tiles, carpets and other details. Ceramic tile is often preferred as a flooring material because it is cool and

easy to keep clean. Gaby Nussbaum mentioned that simple one-colored tile, Terrazzo tile, granite porcelain tile and sometimes wood parquet are often used on large floor surfaces (picture 31). More decorative tile can also be used in bathrooms and toilets, for example (picture 32). (Lerer 2013, 13; MOA)



Picture 29.



Picture 30.



Picture 31 on the left.

Picture 32 on the right.

During the great immigration waves before the year 1948, Jewish peoples who came from Europe brought with them a casual, airy and cozy interior design style which fit naturally together with the Israeli climate and the colors of the country. From the pictures, it can be observed that Israelis have not used wood in their homes as much as Finns. In terms of furniture, more new items are used instead of old classics. For the furniture, different materials such as plastic, metal and wood are used in the home décor. In Israel, people are often family-oriented. Depending on the size of the apartment, a large dining table is often placed in the living room or next to the kitchen, where family and friends gather together to spend Sabbath and other holidays. (Ohad Smith, 2013)

In Finland and Israel, kitchen solutions differ from each other. In the 1950s, standardized kitchen cabinets became common in Finland. Cabinets are factory-made and of solid wood or blockboard and they are either painted or lacquered. One special invention in the Finnish kitchen was the dish drying cabinet, the industrial production of which started in

1948. The dish drying cabinet is often placed above the sink which prevents the placing of the sink under a window. I observed from the pictures that in Israel, kitchens are not standard-sized the same they are in Finland. Upper kitchen cabinets are often installed higher than a height of 50 cm, which is the standard height of the space between the sink and the upper cabinets in Finland (picture 33). In addition, dish drying cabinets and extractor fans are as common in Israel, and dishes are usually dried on a drain board. The stove is usually placed close to a window. Furthermore, the wall between the sink and upper cabinet is not always surfaced with a smooth material such as ceramic tile or glass, making it easy to clean (picture 34). In both Finland and Israel, the kitchen opens on to a dining room and a living room, and the color of the cabinets is usually light. (Rakennustieto 2006, 109 – 110; Häggman 2010, 118; Kallio 2007, 160, 162 – 163.)



Picture 33 on the right: a kitchen in Finland.

Picture 34 on the left: a kitchen in Israel.

The basis of the interior design plan of this thesis is to take into account the essential elements from both cultures (table 1). The aim is to use the Finnish standardized measurement system in dimensioning to improve the functionality of the apartment, and to design a practical entrance hall, which is not often found in Israeli homes. For the interior design plan, I will mainly choose timeless Nordic furniture, materials and colors that will work in the warm climate of Israel. For the interior design plan to not be purely Nordic style, the aim is to create contrast with the intense colors and decorative details I observed in Israel. In addition, I will use the traditional building material, limestone, in the interior design.

	Color	Material	Furniture
Finland	<ul style="list-style-type: none"> Natural, neutral and light colors on walls and ceiling. Colors and patterns are used on textiles, carpets, details and artworks. 	<ul style="list-style-type: none"> Wood (light colored) Stone Ceramic tiles 	<ul style="list-style-type: none"> Furniture which are usually made of wood. Favor of plain and timeless design classics.
Israel	<ul style="list-style-type: none"> Neutral and light colors on big surfaces. Colors are used on textiles, carpets, ornamental tiles and details. 	<ul style="list-style-type: none"> Wood (light and dark colored) Terrazzo or granite porcelain tiles Limestone 	<ul style="list-style-type: none"> Used furniture are mostly novelties, not classics. Used materials on furniture: wood, plastic, metal.

Table 1. Essential elements of Finnish and Israeli interior design.

4. Interior Design – A home on Namal Yafo Street 4

For my thesis, I am designing an interior design plan for a new building located on Namal Yafo Street in Jaffa, Israel (picture 35). Namal Yafo Street is located near the Jaffa Old City and the Jaffa port. Although there are some tourists in the area, the area has remained quiet (picture 36). There are mainly residential buildings and the port in the area. The architecture of the building on Namal Yafo Street 4 takes into account the architectural style of the adjacent buildings and the architecture of Jaffa Old City. The style of the residential buildings is visible the arched windows and pillars. The building was not finished (picture 37) when I visited the site in February, but from the original plans that the A. Forsan architects had designed, it could be seen they would use the same limestone and color for the facade as had been used in the old city (pictures 38 & 39).



Picture 35. Location in Jaffa.



Picture 36.



Picture 37.



Picture 38.



Picture 39.

The interior design plan will be made for an existing new apartment, and the project is an independent work that does not involve a client or a company. The apartment has views to the east, south and west. The windows facing to east on the third floor have a view through the terrace to a playground and quiet street (picture 40). On the south side next to the building is another residential building with windows and balconies are facing the target building (picture 41). This may give the residents the feeling of limited privacy, as the bedroom windows are directly opposite to the balcony of the adjacent building. In addition, both buildings shade each other, so that the bedrooms do not get enough direct natural light. The windows on the west side open onto the port and the Mediterranean Sea.

Picture 40.

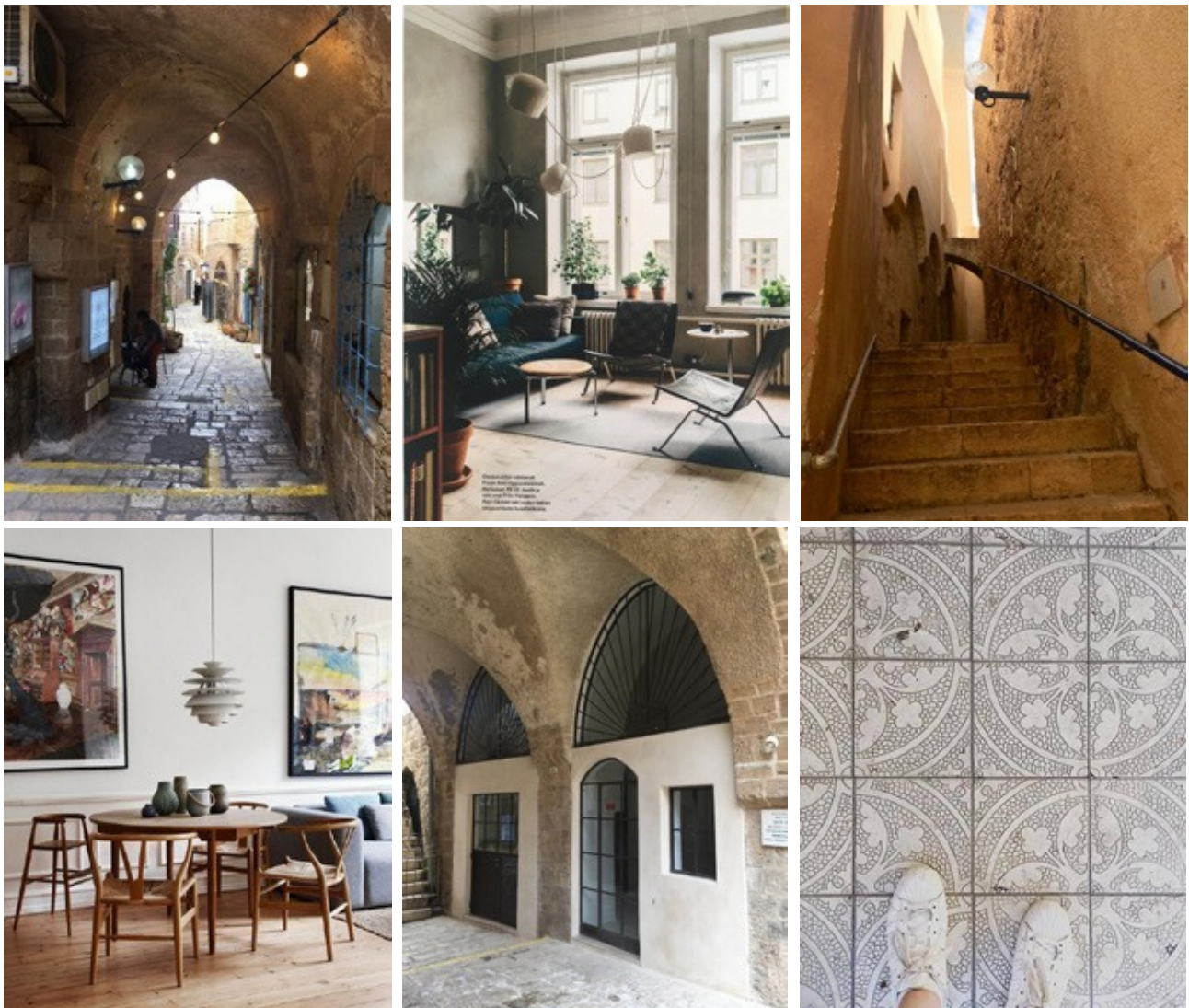


Picture 41.



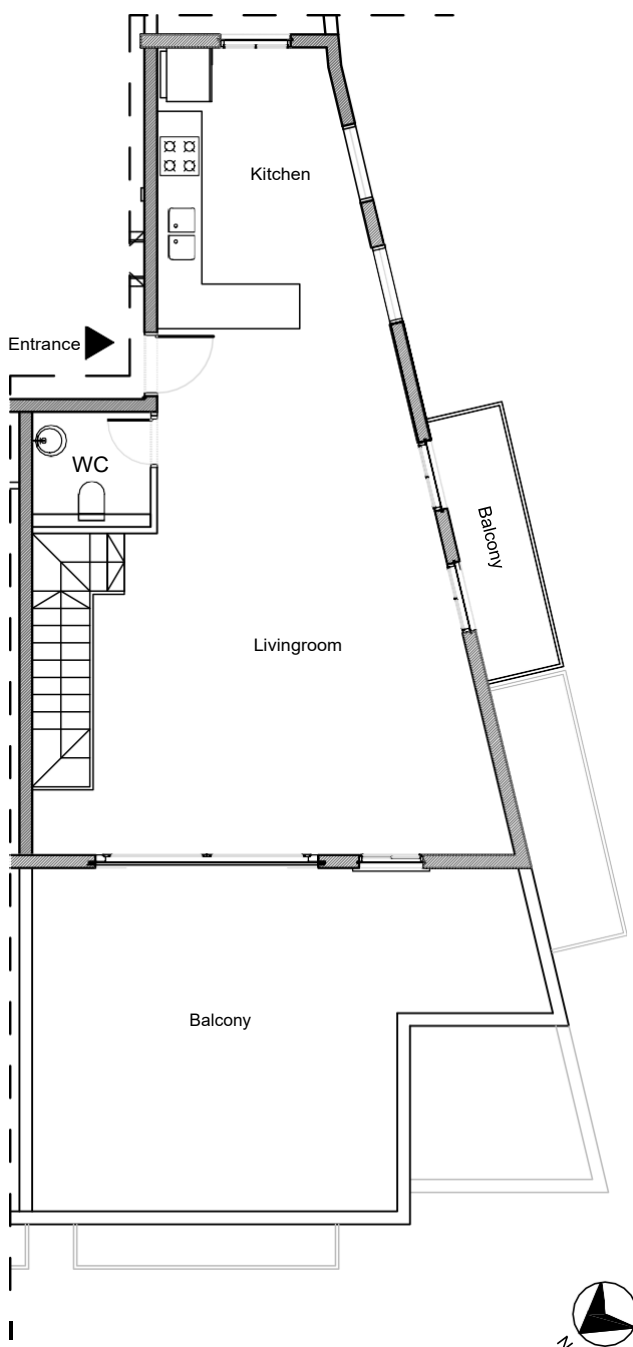
4.1 Concept

The aim of the interior design for Namal Yafo Street 4 is to combine the Finnish and Israeli interior design styles and solutions to achieve a harmonious and cozy atmosphere and design. In addition, I will aim for internationality so that the interior design style of the apartment will not be completely in the Nordic style. The aim is also to highlight the local old history in the interior design with the use of materials, shapes and structural elements, and to try to combine it with the modern and plain Nordic interior design style. For the interior, I will choose typical natural materials and colors from both the Finnish and Israeli cultures such as light wood, limestone, ceramic tiles and harmonious light hues combined with intense spicy colors. The interior will be completed with clean lines and timeless furniture, while some details in the apartment will feature Middle Eastern ornamentation (mood board).

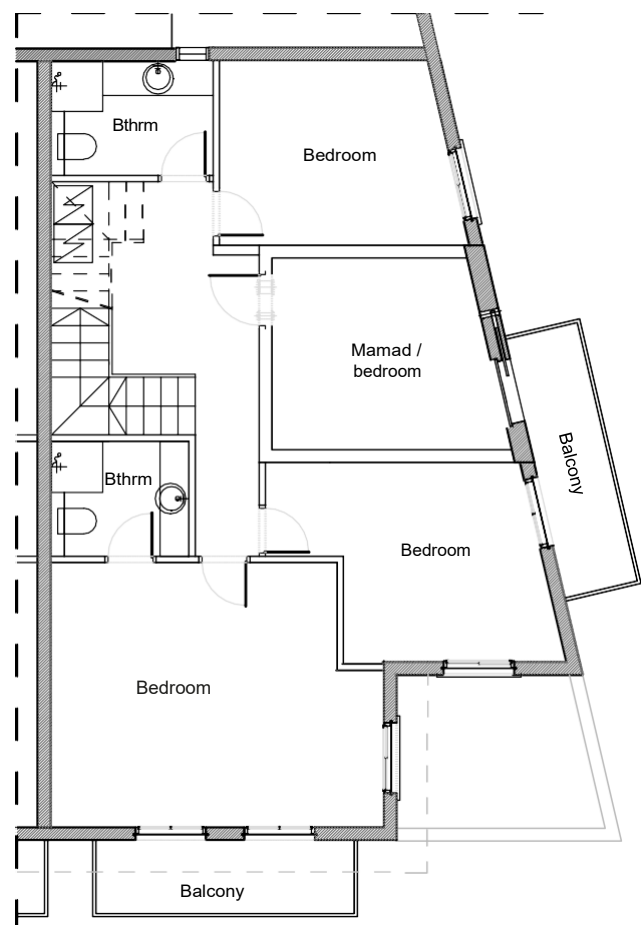


Mood board.

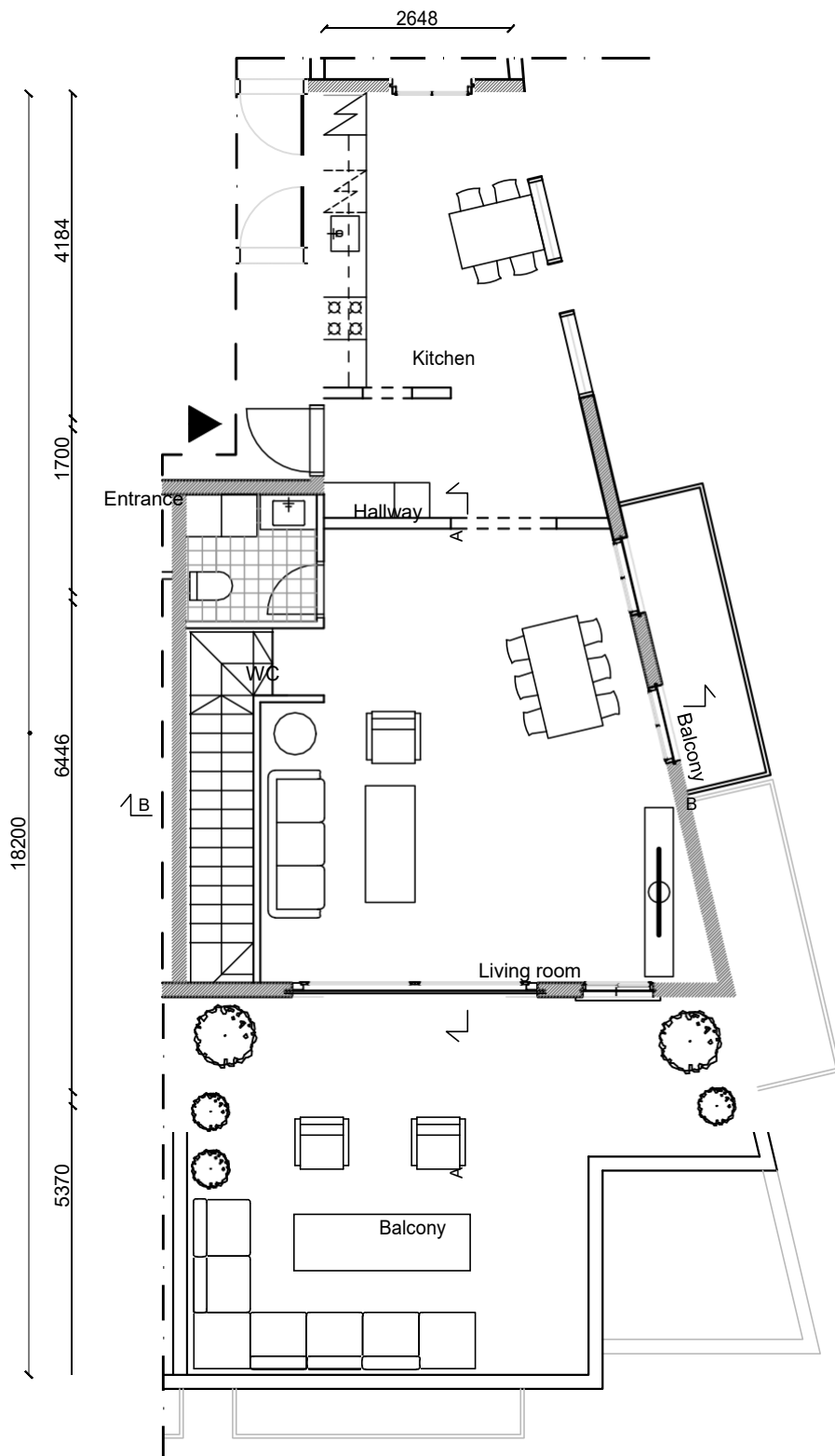
The building on Namal Yafo Street 4 is an apartment building with three floors. The interior design plan focuses on a two-storey family apartment in the west wing. The apartment is located on the second and third floors. In the original plan, architect office A. Forsan Arch'tect designed the apartment for a family of four or five, with the top floor intended for shared use and social interactions and the lower floor served for relaxation and rest. The top floor is very spacious, and it does not have any partitioning walls, which can make it challenging to furnish (picture 42). In addition, it features impractical floor space which is hard to utilize. The bedrooms, bathrooms and security room *mamad* downstairs create a tight and closed feeling between the spaces (picture 43). I will design the new interior design plan for a family of four who like to spend their time with family and friends. The objective is to make the floor plan of the apartment more practical while trying to reduce the amount of the unusable space upstairs and making the spaces more efficient for their purpose. I will also aim to make the downstairs area brighter and cozier.



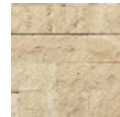
Picture 42. Original floor plan, 3rd floor.



Picture 43. Original floor plan, 2nd floor



WALL



Lime stone brick wall next to the stairs.

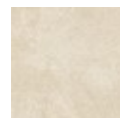


The wall in the end of the stairs painted with terracotta, look elevation B-B. Other walls are white.



Bathroom walls, glossy white ceramic tiles 20x40 cm.

FLOOR



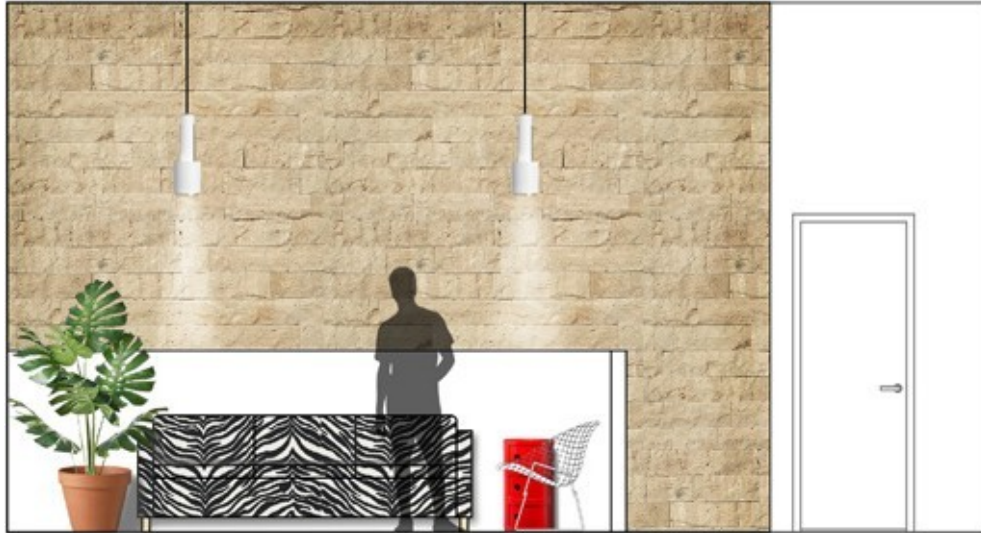
All floors, glazed matte floor tile, Terra Beige 60x60 cm.



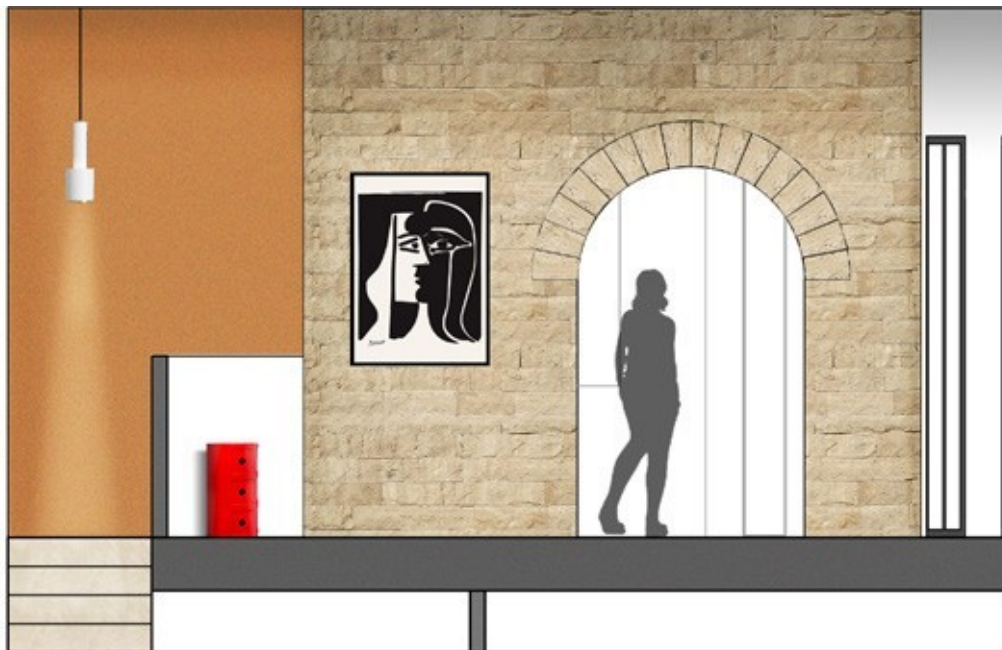
Bathroom, ceramic tile History Alhambra 25x25 cm.

↯

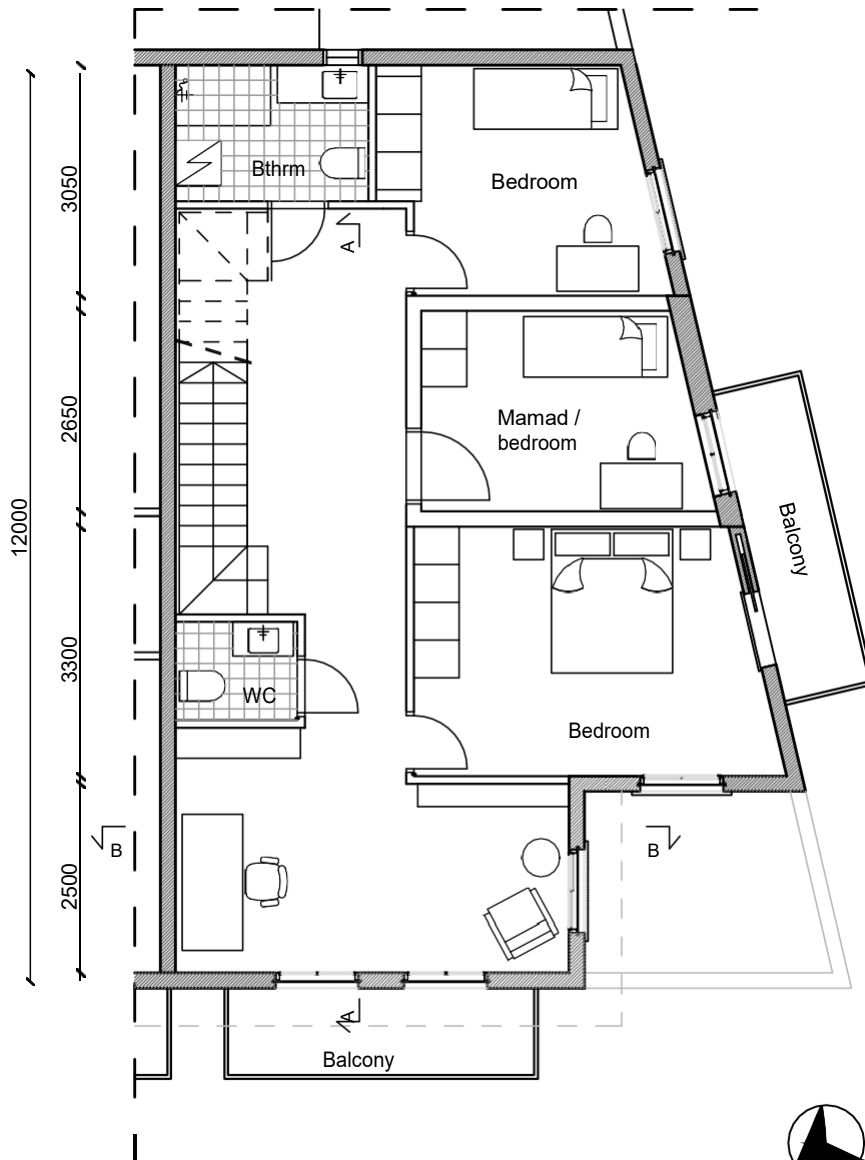
Picture 44. New floor plan, 3rd floor



Picture 45. Elevation A-A

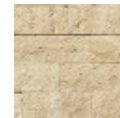


Picture 46. Elevation B-B



Picture 47. New floor plan, 2nd floor

WALL



Lime stone brick wall next to the stairs.

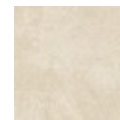


The wall in the end of the home office area painted with terracotta, look elevation B-B. Other walls are white.



Bathroom walls, glossy white ceramic tiles 20x40 cm.

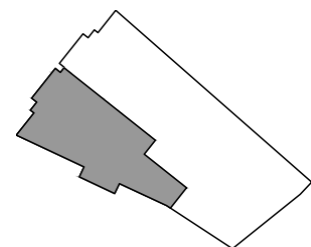
FLOOR

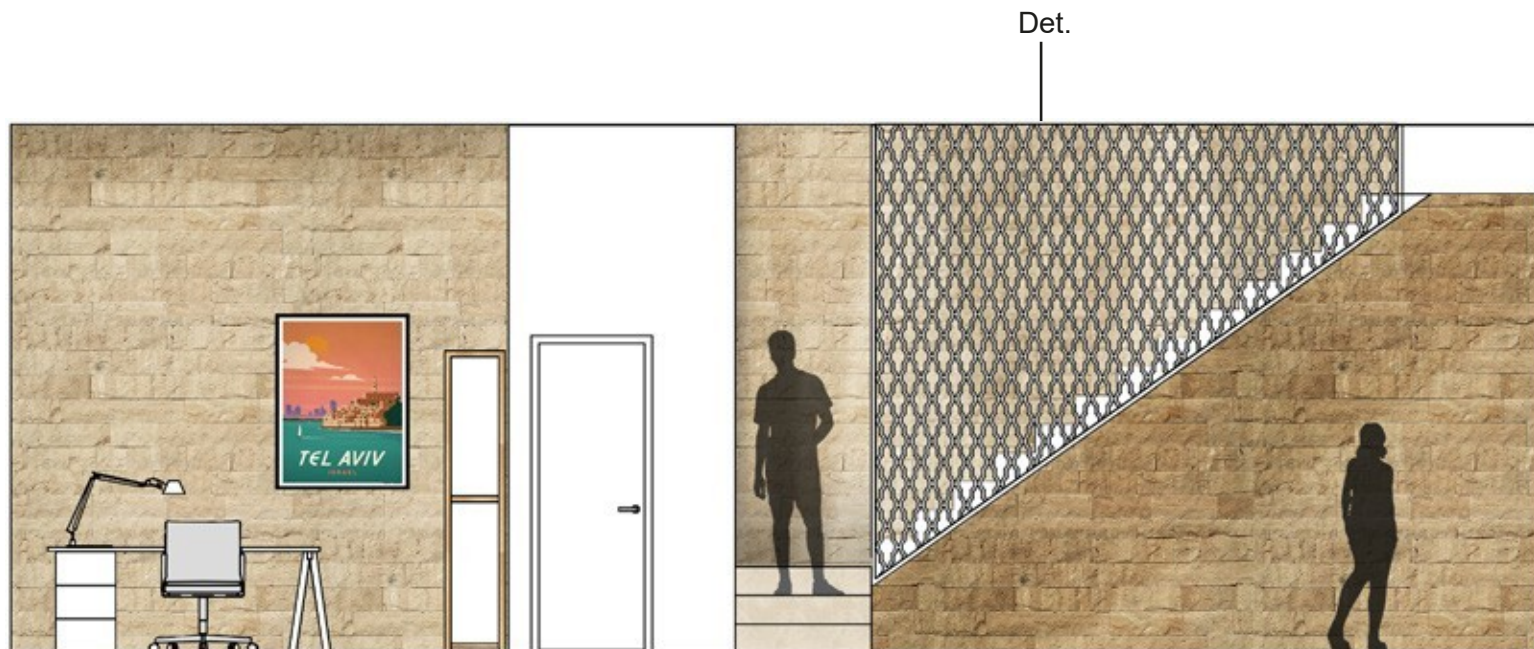


All floors, glazed matte floor tile, Terra Beige 60x60 cm.



Bathrooms, ceramic tile History Alhambra 25x25 cm.

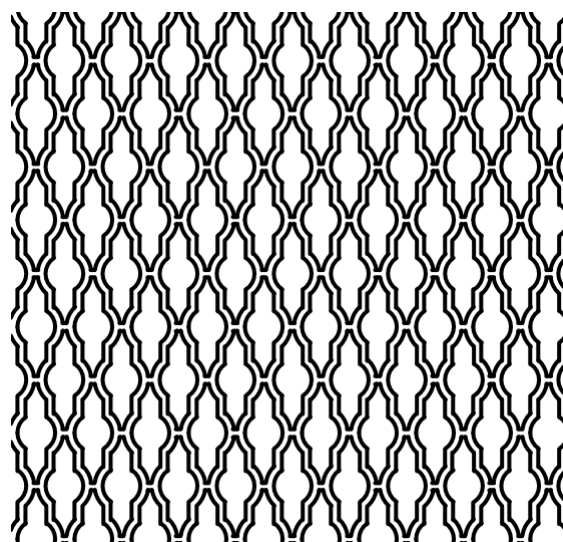




Picture 48. Elevation A-A



Picture 49. Elevation B-B



Picture 50. Detail of the staircase wall. Patterned sheet metal, painted with white.



Picture 51. 3D picture of the living room.

Furniture list

Dining area:

- Artek Aalto table 86, solid birch.
- Carl Hansen & Son CH 24 Wishbone chair.
- PH 5 lamp by Paul Henningsen



Living room:

- Artek sofa 533 with zebra pattern.
- Knoll Bertoia Diamond chair.
- Kartell Componibili, red.
- Vintage Middle Eastern carpet.
- Solid wood table.



Staircase:

- Aalto A110 lamp



Home office:

- Artek armchair 400.
- Vitra Meda chair.
- Work table, solid wood.
- Lundia Classic open shelf.
- Artek floor lamp A809.



5. Conclusions

In my thesis, I have explored how the Nordic interior design style can be integrated with the Israeli interior design style. The aim of this study was to reflect on how I could use my Nordic design skills and style so that the outcome of the design is distinctive and international. In addition, I studied how to create a sustainable, harmonious and functional interior design plan combining two different cultures. When I was making the interior design plan, I noticed that the Nordic style came naturally and quite easily to me because, during my life, I have embraced the Finnish culture both in my home and my education. For the interior design plan, I collected the most important elements of both the Finnish and Israeli interior design styles in a table so that the final interior design plan would not turn out entirely in the Nordic interior design style (taulukko X). With the help of the table and inspiration pictures, I aimed to design the interior of the apartment so that it would be harmonious, cozy, functional and international. The outcome of the final interior design for the apartment is in line with the objectives that I set. In addition, it brings out elements that reflect my own interior design style and preferences for selected materials and colors. The outcome of the interior design would be very different if there was a client or a company involved in the design of the apartment, because people have different perceptions of what creates a harmonious and cozy atmosphere, for instance.

In the thesis, I had difficulty in finding facts about Israeli residential architecture and interior design style, and due to this I had to rely on comparing and observing pictures. In the future, the same research topic could be explored using wider and more precise interviews or questionnaires as a research method for Israelis' preferences in terms of colors, materials and furniture. For the research, more time should be spent in Israel and different sites visited in order to gather the necessary and extensive material.

The topic of the research provides more information about the architectural history of Israel in the 1920s and 1930s, and a bit about the Israeli interior design style. The Israeli interior design style should be studied more because not much information has been gathered on it. On a general level, the thesis did not uncover any new information about the Nordic interior design style, as it is widely recognized and has been studied extensively. I collected and compiled all the essential facts what could be found.

Reference List

Haapala, P. et al. 2007. Suomalaisen arjen historia: modernin Suomen synty. Porvoo: WSOY.

Hautajärvi, H. et al. Toimittanut: Hautajärvi, H. 2017. Rakennetun Suomen tarina. Porvoo: Bookwell Oy.

Heikkinen, M. et al. 1989. Talo kautta aikojen: kiinteän sisustuksen historia. Jyväskylä: Rakentajain Kustannus Oy.

Häggman, K., Markkola, P., Kuisma, M. & Pulma, P. 2010. Suomalaisen arjen suuri tarina. Porvoo: WSOY.

Lehtovuori O. 1999. Suomalaisen asuntoarkkitehtuurin tarina. Hämeenlinna: Rakennustieto Oy.

Lerer, T. 2013. Sand and Splendor, Eclectic Style Architecture in Tel Aviv. Tel Aviv-Yafo: Bauhaus Center Tel Aviv-Yafo.

My Own Archive MOA
Interview

Architect Gaby Nussbaum & Interior Designer Tom Steinfeld 11/20/2018.

Mäkinen, A. & Kallio, V. 2007. Maamme Suomi. Porvoo: Weilin+Göös Oy.

Rakennustieto Oy 2006. Kerrostalot 1880-2000. Helsinki: Rakennustieto Oy.

Standertskjöld E. 2006. Arkkitehtuurimme vuosikymmenet 1900-1920. Hämeenlinna: Rakennustieto Oy.

Standertskjöld E. 2008. Arkkitehtuurimme vuosikymmenet 1930-1950. Hämeenlinna: Rakennustieto Oy.

Wilhide, E. 2008. Pohjoismainen koti: modernismin klassikot sisustuksessa. Suom. H. Lapalainen. Helsinki: Otava.

Web Sources

Adar, Y. 1999-2019. Bauhaus in Tel Aviv. <<https://www.gemsinisrael.com/the-gems/bauhaus-architecture-in-tel-aviv/bauhaus-in-tel-aviv/>>. Luettu. 18.06.2019.

Adar, Y. 1999-2019. An Introduction to Bauhaus Architecture. <<https://www.gemsinisrael.com/the-gems/bauhaus-architecture-in-tel-aviv/an-introduction-to-bauhaus-architecture/>> Luettu. 18.06.2019.

Chernick, K. 04.12.2018. How Tel Aviv Became Home to 4000 Bauhaus Buildings. <<https://www.artsy.net/article/artsy-editorial-tel-aviv-4-000-bauhaus-buildings>> Luettu. 19.06.2019.

Bird-David, N., Shapiro, M. 2019. Domesticating Spaces of Security in Israel. <https://books.google.fi/books?id=XxBXDwAAQBAJ&pg=PA163&lpg=PA163&dq=apartment-protected+space+israel&source=bl&ots=7dc31L_p8X&sig=ACfU3U1InxmDEuTYrxgTwujv-FJ7zTt63GA&hl=fi&sa=X&ved=2ahUKEwiepZv8x47jAhXLw6YKHbd7Bp0Q6AEwEnoE-CAkQAQ#v=onepage&q=apartment-protected%20space%20israel&f=false> Luettu. 29.06.2019.

Home Front Command, n.d. Engineering and Protection Q&A. <<http://www.oref.org.il/11146-en/Pakar.aspx>> Luettu. 29.06.2019.

Ohad Smith, D. 2013. The “Designed” Israeli Interior, 1960 – 1977: Shaping Identity.<http://www.daniellaohad.com/uploads/5/4/6/4/5464144/the_designed_israeli_interior_2013.pdf>
Luettu. 03.07.2019.

Picture Sources

Kansikuva

1. Standertskjöld 2006, 111.
2. Rakennustieto Oy 2006, 73.
3. Rakennustieto Oy 2006, 59.
4. Kotiliesi 21/1926. Teoksessa Kotiliesi, 598.
5. Lerer 2013, 44.
6. Lerer 2013, 44.
7. My own archive.
8. My own archive.
9. Lerer 2013, 183.
10. My own archive.
11. Rakennustieto Oy 2006, 79.
12. Rakennustieto Oy 2006, 52.
13. Rakennustieto Oy 2006, 79.
14. My own archive.
15. Lerer 2013, 44.
16. My own archive.
17. My own archive.
18. My own archive.
19. My own archive.
20. My own archive.
21. My own archive.
22. Rakennustieto Oy 2006, 87.
23. Avotakka 5/16, 18.
24. <<https://www.dezeen.com/2018/02/04/maayan-zusman-space-saving-furniture-tiny-tel-aviv-apartment-interiors-israel/>>
25. Suuri keittiö & kylpy extra 2/18, 23.
26. My own archive.
27. Avotakka 1/19, 11.
28. <https://shoppulp.com/product/aalto-stool-60-designed-alvar-aalto/>

29. <https://www.dezeen.com/2017/07/01/interior-designers-employ-space-saving-design-tricks-tel-aviv-apartment/>
30. <https://www.curbed.com/2016/12/19/14007660/bauhaus-tel-aviv-apartment-renovation-maayan-zusman-amir-navon>
31. <https://www.archdaily.com/894380/villa-salame-jonathan-canetti-architecture-and-design>
32. <https://www.archdaily.com/894380/villa-salame-jonathan-canetti-architecture-and-design>
33. Suuri keittiö & kylpy extra 1/18, 33.
34. <https://www.curbed.com/2016/12/19/14007660/bauhaus-tel-aviv-apartment-renovation-maayan-zusman-amir-navon>
35. My own archive.
36. My own archive.
37. My own archive.
38. A. Forsan Arch'tect
39. My own archive.
40. My own archive.
41. My own archive.
42. My own archive.
43. My own archive.
44. My own archive.
45. My own archive.
46. My own archive.
47. My own archive.
48. My own archive.
49. My own archive.
50. My own archive.
51. My own archive.

